Tusîs V
The Artist's Mark
• Nancy Bundy • Anne Eder • Carol Eisenberg •
• Diane Fenster • Jenny Pivor •

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Tuŝis V - The Artist's Mark

Tuŝis means "touched" in Esperanto and this special edition of *Dek Unu Magazine* collects five outstanding examples of the work of artist-photographers whose images are their unique signatures, each is the artist's "mark." These artists embrace the technical requirements of complicated, often stubborn, tools and materials to take on the challenge of making significant artworks in an environment in which everyone has a phone, every phone has a fully-automatic camera, and everyone is a "photographer."

For these five artists, the real work begins once the camera's shutter clicks. The challenging aspects of alt-processes and photomontage—the physical demands of working with hazardous chemicals, countless hours of experimentation, and wrestling with hardware and software obstacles—are precisely what fuel their creativity and make the effort worthwhile. In an era where smartphone cameras offer thoughtless FX and anyone can sit back and let AI do it, these photographers' work is individual, purposeful, crafted, and backed up with deep aesthetic understanding. This art can delight, entertain, sometimes startle, and consistently demonstrates the distinction between automatic and intentional, mass-produced and handcrafted, superficial and extraordinary.

Tuŝis V weaves together diverse elements—skeletons broken and healing, surreal color-shifted Tokyo flora, a dark ship on waves of grief, an invented architecture of feeling, and faces and places of iron—creating a complex tapestry that's seasoned with innovation and unmistakably human. The Esperanto word, ***prokrastiĝi*** translates to "linger" in English and it is outstanding advice for the best way to enjoy this special edition of *Dek Unu Magazine*.

Nancy Stalnaker Bundy

These images are part of *Close Range,* an ongoing photographic exploration of Minnesota's Iron Range and the culture surrounding the mining industry. The portraits are based on the personal stories of individuals whose families have lived and worked on "The Range" for generations. Each digitally-composited portrait is inspired by their personal story and how it relates to the mining environment and its ethnically diverse beginnings. The broken and collaged images suggest a fractured culture of the region and the complex lives of the individuals who live there. Directly or indirectly related to the mining industry, the iron range communities have been divided in many ways such as in politics and mining practices and historically in terms of ethnic differences. I'm intrigued with the beauty of the region and the complexities of the stories there. Although these images are very personal, I am delighted when my photomontages appeal to viewers who might find a different interpretation based on their own life experience.

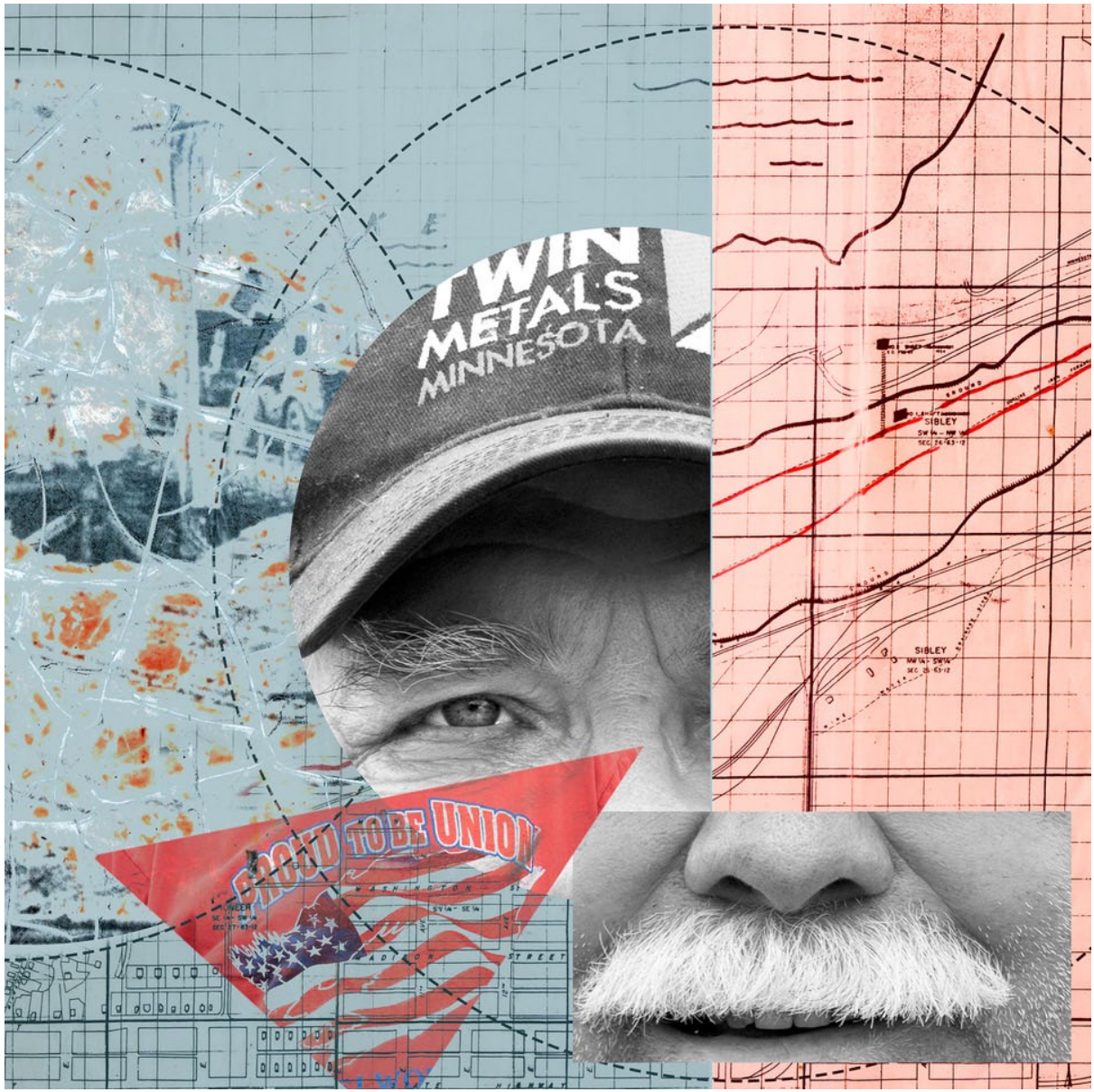
The Range covers an area 120 miles long and three miles wide that became one of the world's largest iron ore mining sites beginning in 1884. By 1910 forty-three nationality groups immigrated to Minnesota for work on the range. The decline of the domestic steel and iron industry in the 1980s resulted in the area becoming economically depressed. As a result, waste dumps have become artificial hills and many open pit mines are now filled with water. Currently, there is a controversy between the expansion of nickel and copper mining to create jobs and the preservation of the environment. There has been a disconnect between loving the natural beauty of the land and the willingness to harm it.

Dream Catcher

Uncovering Memories

Entanglement

Shifted Ground



Beholden

Nancy Stalnaker Bundy (formerly Norwood) is a Minneapolis, Minnesota, based artist, photographer and teacher. Her photographs and video art work have been exhibited nationally in group exhibitions including the Museum of Modern Art, American Film Institute, the Albright Knox Art Gallery, SE Center for Photography, PH21 Gallery in Budapest, and the New York Center for Photographic Art. She has received numerous grants and awards for her work in video art/installations and photography. She has also worked in both secondary and post-secondary education for over 35 years as a film, video, and photography instructor in Minnesota and New York. She holds an MFA from State University of New York through the Visual Studies Workshop Program and a BFA from the Memphis College of Art.

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Anne Eder

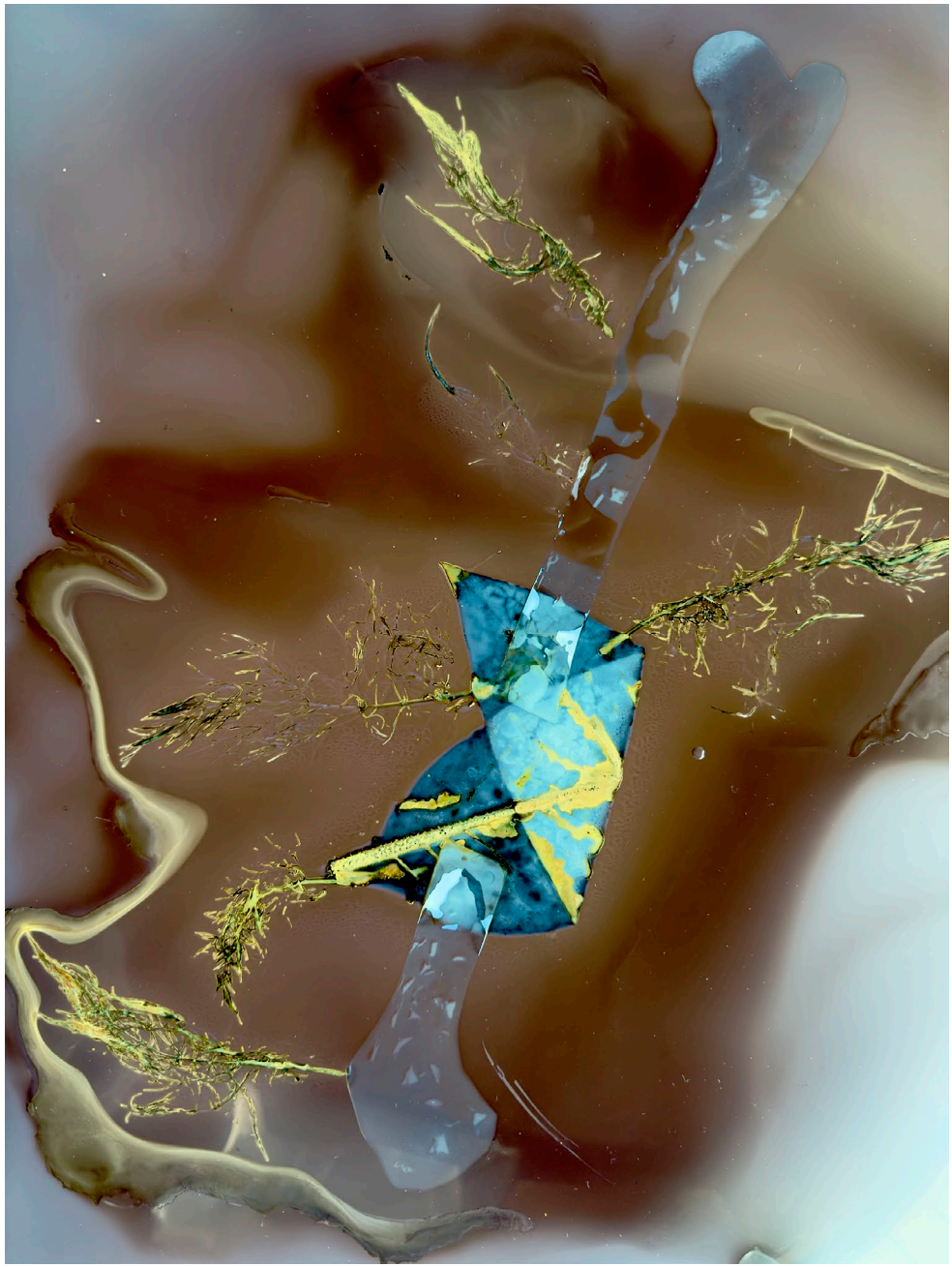
This series evolved as a result of a number of experimental efforts aimed at finding the right syntax for several bodies of work. In *BONESET*, the images are all phytograms, produced via contact development on expired medical and Xray films using customized developers of medicinal plants including comfrey and fennel. The plants are chosen for chemistry, meaning, and other qualities, becoming another layer of language. The films are translucent and displayed on light boxes constructed of reclaimed wood.

The series is inspired by the folkloric and traditional uses of comfrey leaves, taking its name from the long tradition of using comfrey, nicknamed Boneset or Knitbone, as a healing herb. The bones were constructed either from comfrey leaves themselves or by refracting light onto bone through a prism, photographing it, printing on transparency, cutting, and layering with the phytograms. Sometimes I use the bone transparencies as a negative alongside the phytogram process of contact development. The fennel makes me think of nerve endings, or threadlike filaments of mycelium reaching to pull the bone back together. Folklore sources say that snakes rub against fennel to sharpen their eye-sight, which I find to be a delightful bit of story.

While making these, I was thinking about the damaged infrastructures we all carry within us; the skeletal supports that we mend as best we can and carry on.

BONESET FIRE

BONESET No. 2



BONESET No. 4

BONESET No. 6

BONESET No. 7

My work takes place in the intersection where the natural world meets the narrative impulse. It has deep roots in folklore, fairy tales, and my own childhood experiences. For as long as I can remember I have spoken “plant” and mediated the darkness with a camera. I bring to my inter-disciplinary practice a love of physical photographs—photographs as objects, as fossils. I work sustainably, accepting the ephemerality of art, of our bodies, of this world. Reciprocity in exchange for gifts from the earth is my goal, and the creation of public art is a dedicated part of my practice.

I work as a lecturer in the Lewis Center for the Arts, Princeton University, instructor in the Harvard Ceramics Program, Penumbra Foundation NYC, Santa Fe Workshops, and the Griffin Museum of Photography. I specialize in historic, analog, and experimental photography and teach classes in sustainable photographic practices and interdisciplinary studies.

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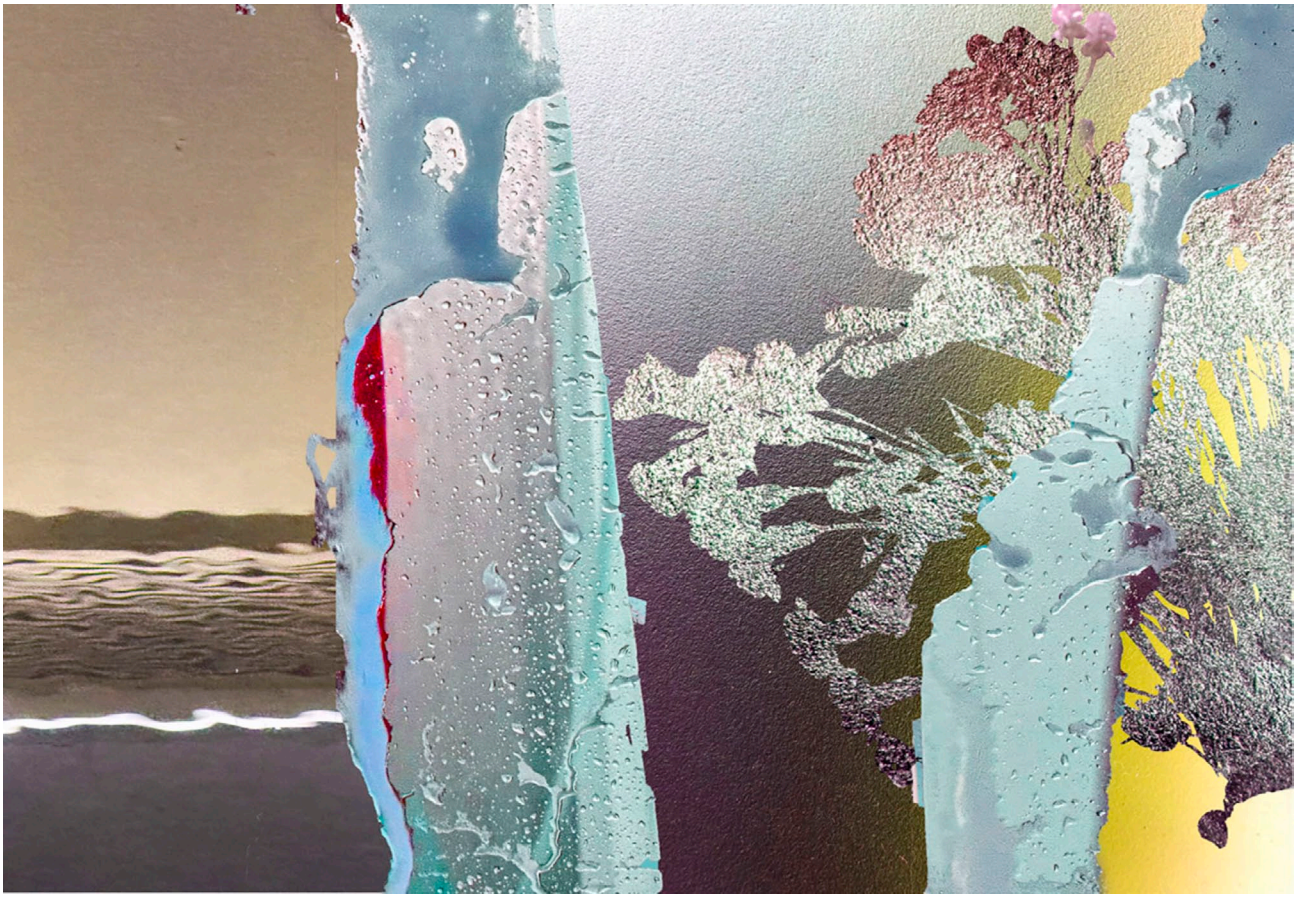
Carol Eisenberg

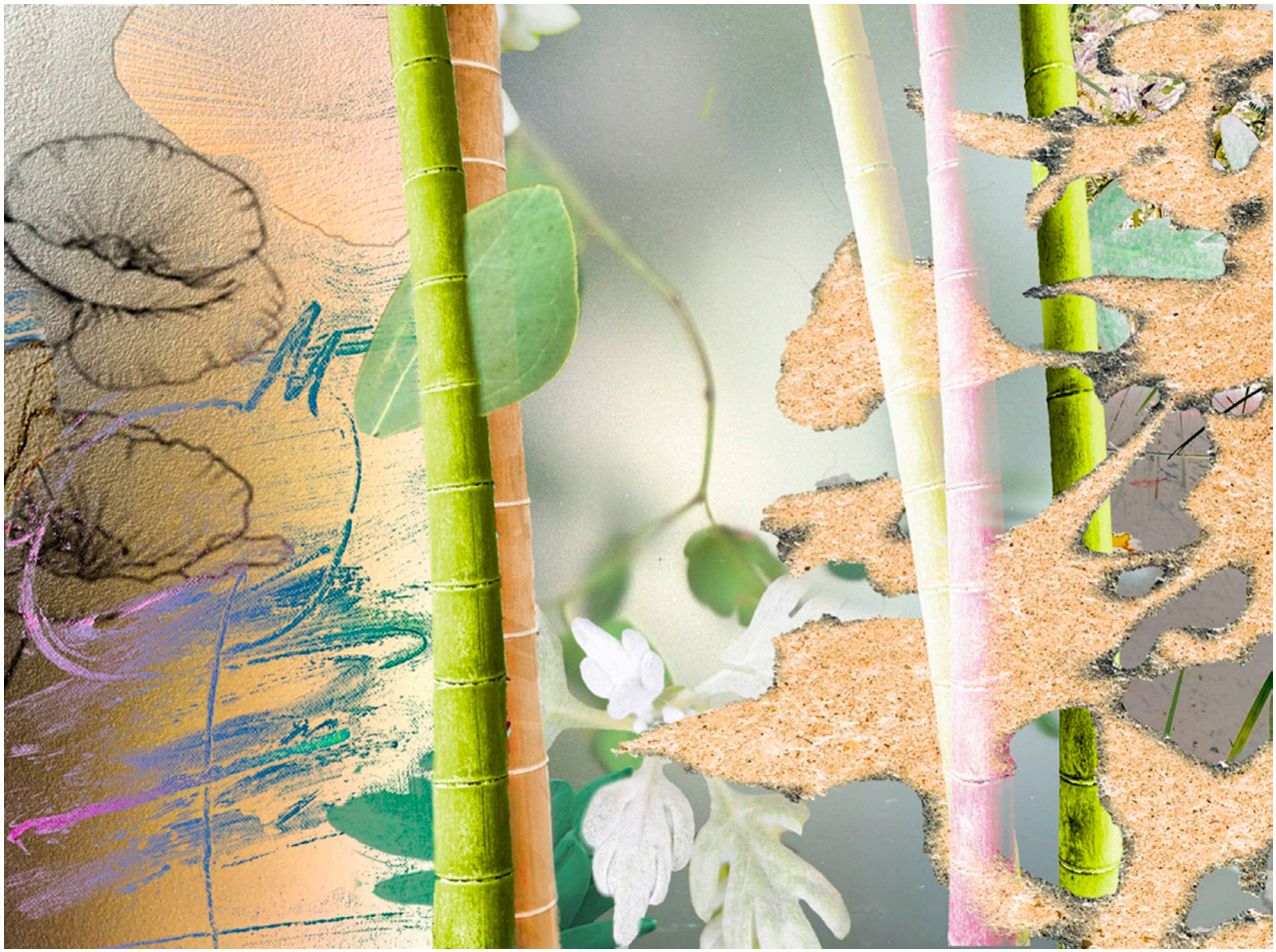
These dreamlike landscapes were inspired by my recent trip to Japan. I was captivated by the urban atmosphere of Tokyo, where water, flora and fauna coexist with the shiny metal surfaces of civilization. I was enchanted by the shrines, temples, gardens and bamboo forests of Kyoto, and the dramatic beauty of Naoshima in the Seto Inland Sea.

Blurring the distinction between painting and photography, my images resist conventional notions of what a photograph should be. Their visual language is one of layering and collage, a fusion of disparate elements that are simultaneously cohesive and contradictory. Within the same image, surfaces are translucent, opaque, three-dimensional, and flat. Color is used both naturally and expressively. Pictorial content is drawn from the natural environment and the constructed world. Central to these dualities is my lifelong engagement with feminism, particularly the struggle against rigid gender roles and the conflicted embrace of beauty, with its capacity for damage.

Uniting intentional creation with a fluid, intuitive approach to composition and color, I layer my compositions with photographs shot in my studio or on location near my home in rural Maine and in urban settings encountered on my extensive travels. The images are digitally ''constructed'' by means of various blending, erasing and transforming techniques. They are further altered by modifications to hue and saturation … and by the insertion of appropriated imagery, gestural strokes or other marks. After a photograph is selected for the base layer, the subsequent layers suggest themselves in a spontaneous process of discovery.



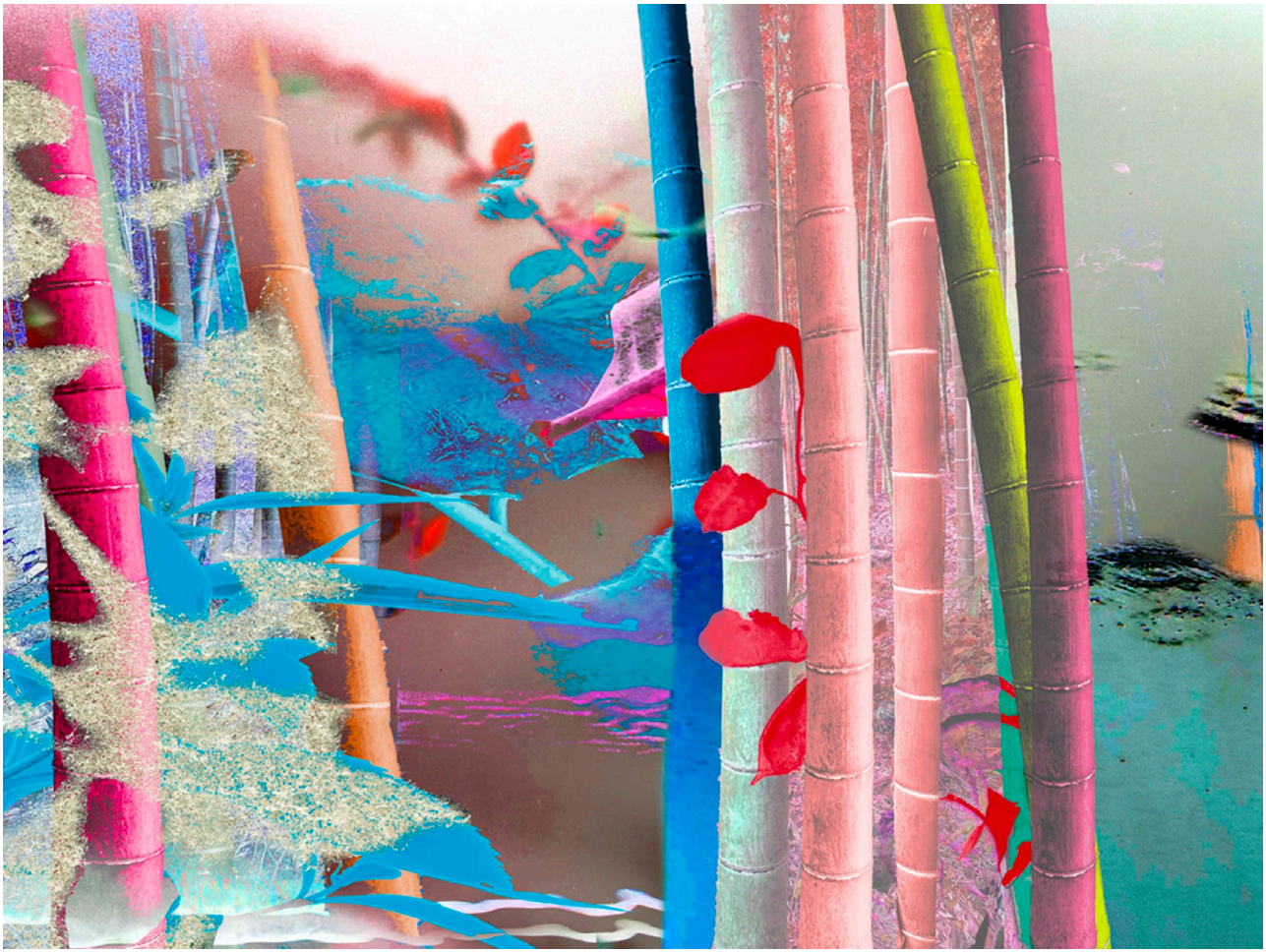
Japanese Spring 11



Japanese Spring 4

Japanese Spring 2

Japanese Spring 1



Japanese Spring 5

Carol Eisenberg is a fine art photographer residing in Rockland, Maine. She received her MFA in Media Arts and Photography from Maine Media College, Rockport, ME. Her work is in public and private collections nationwide and has been featured in Décor Maine, Maine Arts Journal, Portland Press Herald, LensCulture, and other publications. It has been exhibited at the Center for Maine Contemporary Art, Rockland, ME; the Maine Jewish Museum, Portland, ME; LC Bates Museum, Fairfield, ME; and the Griffin Museum of Photography, Winchester, MA. Eisenberg is represented by Susan Spiritus Gallery, Irvine, CA; MMPA Gallery, Portland, ME; and Carver Hill Gallery, Camden, ME. Her work has also been shown at A Smith Gallery, Johnson City, TX; Cove Street Arts, Portland, ME; Grant Wahlquist Gallery, Portland, ME; Southeast Center for Photography, Greenville, SC; Photo Place Gallery, Middlebury, VT; New York Center for Photographic Art, New York, NY; Colorado Photographic Arts Center, Denver, CO; and Center for Photographic Arts, Carmel, CA.

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Diane Fenster

Clothed in Widow's Weeds

In *Clothed in Widow's Weeds*, I explore the layered emotions and memories that envelop the experience of loss. Through my imagery, I seek to give form to the silent mourning, the tangled grief, and the resilience found within the depths of sorrow. The title references traditional mourning attire, symbolizing both society's expectations and personal rituals of grief.

My work captures moments of vulnerability and transcendence—delicate textures, somber tones, and symbolic elements that evoke the presence of my husband even in his absence. These images serve as both a tribute and a confrontation with mortality, illustrating the complex dance between despair and hope.

Ultimately, this body of work is a reflection on love's enduring imprint and the process of healing that unfolds in the shadow of loss. Through photography/symbolism using weeds from our garden and our future gravesite and careful composition, I aim to connect viewers with universal experiences of mourning, while honoring my personal journey through grief.

Where the Mountain Meets the Sea

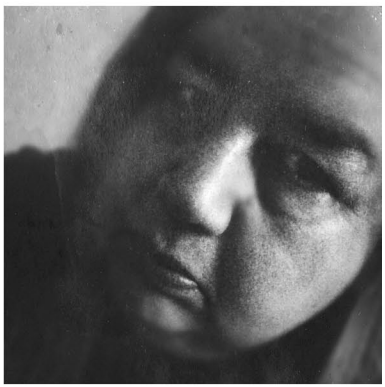
Ghostfire on the Horizon

Sister Morphine #3

Chiaroscuro of the Heart

Eros and Pathos #2

My art has been called an important voice in the development of a true digital aesthetic. In 2001 I was the first artist inducted into the Adobe Photoshop Hall Of Fame. Recent recognition includes inclusion in DODHO Magazine's PORTRAIT issue Top 100 portrait photographers and FINE ART PHOTOGRAPHY AWARDS issue, two Honorable Mentions for selections from my *Clothed In Widows Weeds* series, Self-portrait and Digital Manipulation/ Collage categories of the 25th Julia Margaret Cameron Award for Women Photographers 2025. Invited artist for the Art-Icon exhibition in Paris, supported by the ICP New York Center for Photography 2025, Bronze Award in Fine Art / Collage in the Budapest International Foto Awards BIFA 2024. Honorable Mention in the Digital Manipulation and Collage category of the 24th Julia Margaret Cameron Photography Awards 2024. Photolucida's Critical Mass Top 200, inclusion in the International Center of Photography (ICP) #ICP *Concerned* exhibit and book.



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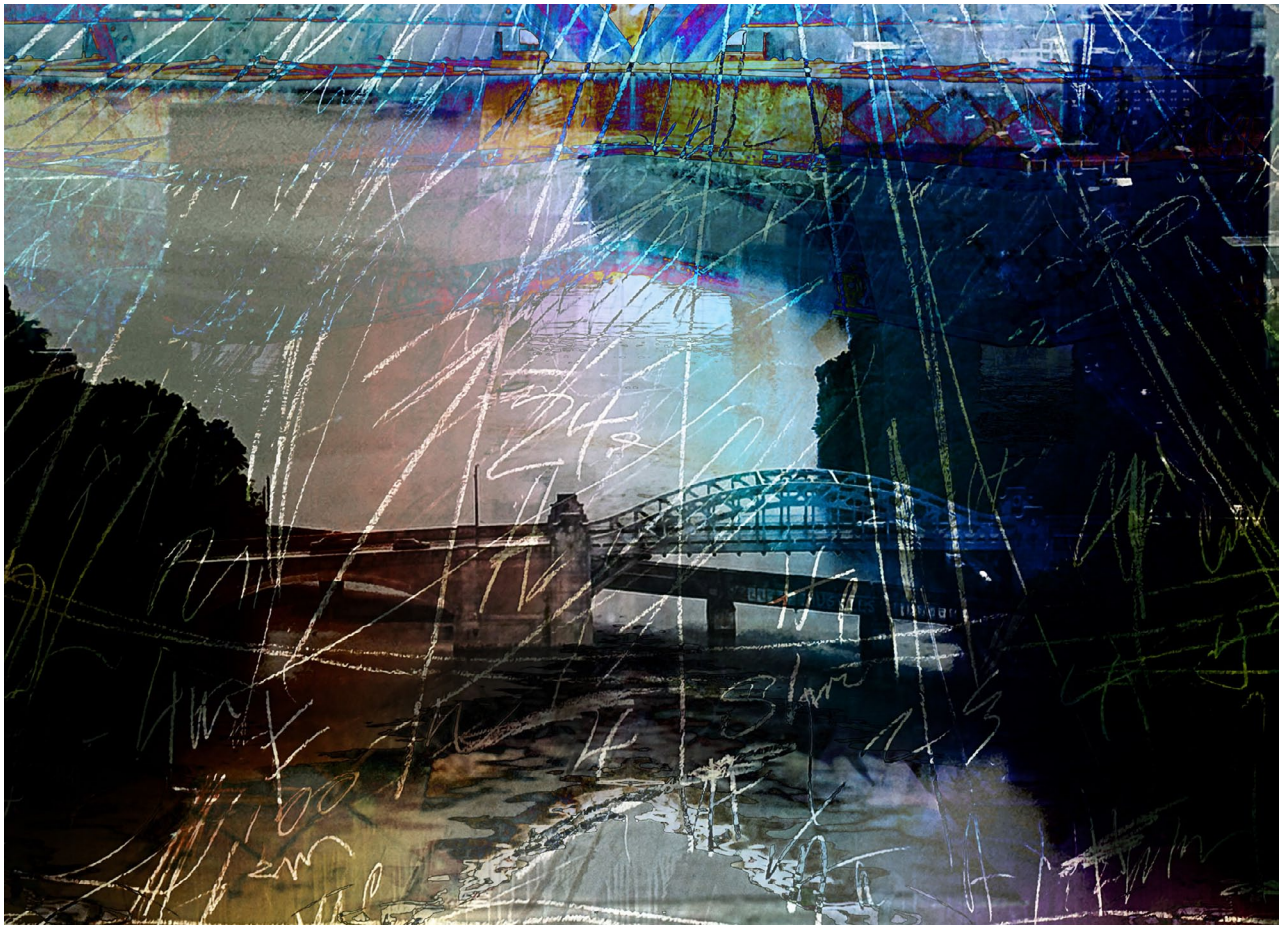
Jenny Pivor

First, to even shoot a photo, I have to visually connect what feels like a magical moment. In that instant, I visualize what I'm going for. But that moment is only where the process begins. But I'm rarely satisfied with an image just as it's shot. I edit and edit, sometimes creating many versions and overlays, blending the layers and adding backgrounds that I shoot just for this purpose. Sometimes two disparate images, shot at different locations and times become one image that is stronger and makes a new statement, stronger than on their own. A face or a scene may speak to me, and I will manipulate it, creating many renditions until I am happy. I often combine these images digitally with my paintings. Like life, there are endless possibilities. My mantra is, "What if..."

This particular group of images evolved and spoke to me about social change and some of the political issues that the US is facing like immigration, repression, and changing our very structure.

Repression

Echoes of the Past



Bridge of Passage

Immigration

Passing into the Future

Jenny Pivor, a painter, a photo composite artist, and a photographer, looks for the poetry in the visual, and her work often reflects relatable moments and contemporary issues. A past art teacher, web designer, and graphic designer, she has also owned her own clothing design and self-publishing companies. Jenny has exhibited her artwork locally, nationally, and internationally. She's written two novels and a book of poetry.

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